





Look for Tokihiro Sato's amazing transformed landscapes in *Points of Light*: Sato Tokihiro Photographs, opening April 26 (#275 Koto Ku-Aomi, 1996, gelatin silver print, © Tokihiro Sato, courtesy Leslie Tonkonow Artworks + Projects).

Cover: The extraordinary Olmec Vessel with Deity Mask (see p. 6)

Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance

South Galleries, through May 4

Richly embellished manuscripts from medieval monasteries

The Gilded Age: Treasures from the Smithsonian American Art Museum

North Gallery, through May 18

Opulence and aspiration in American art of the late 19th and early 20th centuries
The Cleveland showing is supported in part by Dominion

MetaScape

Project 244, through June 15

Contemporary artists reinvigorate representations of the landscape

Gifts from the CMA Friends of Photography

Gallery 103/104, through April 23

Celebrating the addition of 15 important photographs to the collection

Points of Light: Sato Tokihiro Photographs

Gallery 105, April 26–July 9

Everyday settings transformed by painting with light

Charles Isaacs and Carol Nigro Collection of American Photography

Gallery 103/104, April 26–September 10

Early American photography of striking rarity and importance

From the Director

Dear Members,

The Gilded Age: Treasures from the Smithsonian American Art Museum, featuring key works by the great American masters, including John Singer Sargent, Winslow Homer, Thomas Eakins, Henry O. Tanner, and Albert Pinkham Ryder, is on view through May 18. Besides featuring a wonderful assortment of major American paintings, the show offers an intriguing portrait of American society during the late 1800s and early 1900s.

Treasures of a Lost Art, a show of illuminated manuscripts from the Metropolitan Museum in New York, is on view in the south galleries. After you enjoy those wonderful pieces, walk upstairs to see our own reinstalled medieval manuscripts gallery. You'll have experienced highlights from the two finest collections in this country.

I encourage you to visit Project **244**, a gallery space devoted to small but intense exhibitions of cutting-edge contemporary art. *MetaScape* features four artists who approach the traditional subject of the landscape in particularly adventurous ways. Don't miss our contemporary art symposium, *Medium Is Not the Message*, on Saturday afternoon, April 12. It's free to museum members. While in a contemporary frame of mind, come see the Cleveland premiere of the acclaimed new film about the innovative Scottish environmental artist Andy Goldsworthy, *Rivers and Tides: Andy Goldsworthy Working with Time*, on Friday, April 25 at 7:00.

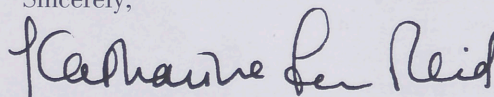
Also shedding a new kind of light on the landscape is the Japanese photographer Sato Tokihiro, who makes mysterious and beautiful black-and-white photographs by "painting" with small light

sources—usually hand-held flashlights and mirrors—during lengthy exposures. His exhibition *Points of Light* opens on the 26th in gallery 105. Another interesting group of photographs opens that same day: *The Charles Isaacs and Carol Nigro Collection of American Photography* is a spectacular collection of early American photographs, in effect a portrait of the United States in the mid-19th century. The museum acquired the group last year, in one act establishing a cornerstone for our American photography holdings that is on a par with our great collections of early French and British photography. We are proud to share these with you.

This month, as we did last April, we include an additional four pages in order to thank many important donors whose generosity has helped the museum serve its community. We deeply appreciate the continued commitment to our cause that is evident in this significant annual support.

Finally, I would like to thank all of you who attended the February 6 forum with Rafael Viñoly at the Ohio Theatre and who, over the past months, have shared their thoughts about our expansion project. Special thanks are due to Lillian Kuri and Cleveland Public Art, who not only organized and publicized the forum, but have played a key role in gathering diverse public opinion about our project. Our thanks to you all.

Sincerely,



Katharine Lee Reid, Director

Visitors examine the interior of the large model of the expanded museum at the February 6 forum at the Ohio Theatre.





Object in Focus

The Question of Forgery: Sano di Pietro, Joni, and 15th-Century Sienese Paintings Through May 11

A Question of Forgery

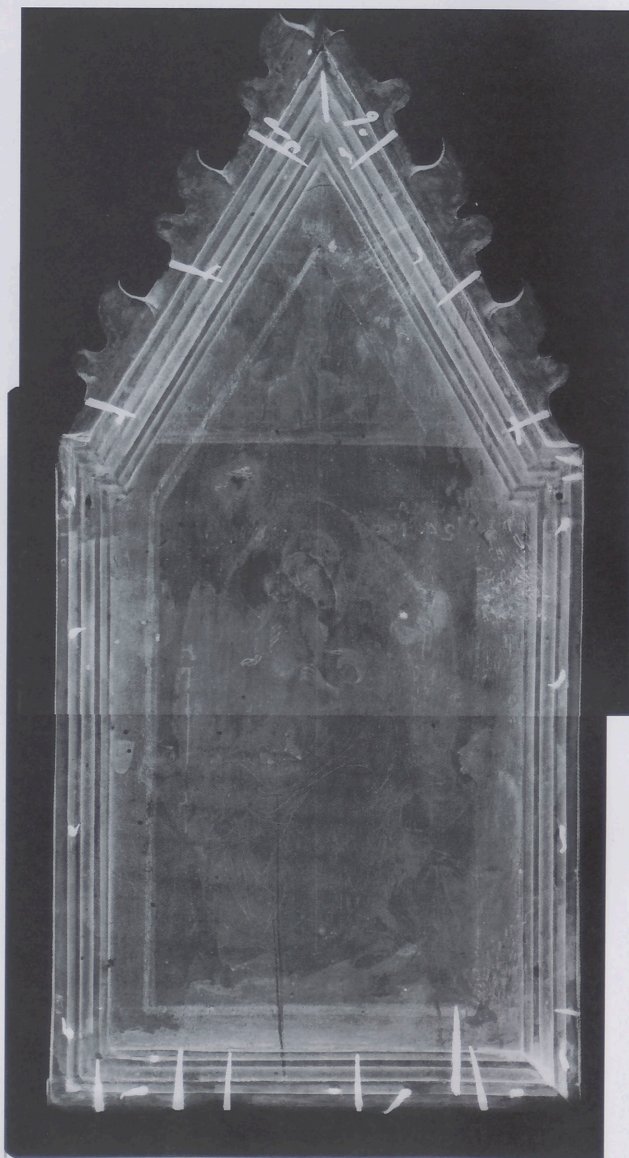
Forgeries—especially when well made and convincing—are fascinating. On one hand possible forgeries invite us to be connoisseurs, testing our skills of observation and critical thinking. On the other, they prove that experts can sometimes be fooled. The *Object in Focus* exhibition currently on view explores three paintings in our collection with several things in common: they all entered the collection as gifts from donors, all were attributed to the 15th-century artist Sano di Pietro, and all—at one time or another—have been considered as possible forgeries.

While outwardly the pictures are all related to Sano di Pietro (1405–1481), a major figure in Sienese painting, even a cursory look reveals differences in style and condition that suggest they might be products of different artistic personalities or possibly time periods. Traditionally, the question of forgery or authenticity has been decided

largely upon visual, especially stylistic, analysis. This approach is valuable but problematic, for throughout history skilled forgers have managed to create highly deceptive fakes. For instance, when the *Virgin and Child with Angels* (next page, at left) entered the museum in 1940 no one questioned its authenticity, but instead praised its beautiful condition.

However, a few years later a visiting scholar stated that the picture was too modern in conception to be by a 15th-century painter. The authenticity of the painting was again questioned in 1982 when the art historian Mojmir Franta published an article documenting details of the decorative punchwork that correspond to those used by a known forger, Icilio Federico Joni (1866–1946). Joni was a skilled artist who made a living restoring—and forging—early Italian paintings and often used paintings by Sano as models. It was not until

A real masterwork: The X-ray reveals construction typical of the 15th century and old-fashioned hand-forged nails, whose metal appears white in the X-ray (*Virgin and Child Adored by Saints Mary Magdalen and Nicolas of Bari; Christ Crucified with the Virgin and Saint John the Evangelist* by Sano di Pietro, about 1450, tempera on poplar panel, h. 46 cm, Gift of Mrs. B. P. Pole, Mr. and Mrs. Guerdon S. Holden, Mrs. Windsor T. White, and the L. E. Holden Fund 1924.199).



technical examination in preparation for the current exhibition—with microscope, X-radiography, X-ray fluorescence (used to identify pigments), and infrared reflectography (used to study underdrawings beneath the paint layers)—that the question of the painting's authenticity was settled. The combined evidence of these tests clearly indicated that the picture is in fact a skillful forgery.

The two remaining pictures fared much better after thorough technical examination. The small *Virgin and Child* (at right below) is revealed to be a heavily restored original 15th-century painting. The simplified composition and approach to modeling show the work to be of middling quality, probably by Sano's workshop. In contrast, technical examination of *The Virgin and Child Adored by Saints Mary Magdalen and Nicolas of Bari* (opposite page) brought to light a well-preserved panel by the hand of Sano himself. Remarkably, areas

thought to have been repainted by restorers, such as the matte paint creating the Virgin's blue robe, are not only original but minimally restored. The poor appearance of the blue painted drapery is a result of the absence of a saturating varnish, as the picture has not been restored for at least 75 years. This painting is now revealed to be authentic, and of exceptional quality.

The exhibition, a collaborative effort between the conservation and curatorial departments, brings together not only the three paintings, but also their X-radiographs. It gives us a chance to compare a cleverly constructed forgery with a restored workshop panel and a finely preserved masterwork.

- Stanton Thomas, Assistant Curator of Paintings
- Linnaea E. Saunders, Contract Painting Conservator



A well-informed forgery: The infrared reflectogram of the Christ child's face shows underdrawing that suggests late 19th- or 20th-century practice, including what may be the center point for scribing circles for the child's face and halo (The Virgin

and Child with Angels, possibly late 1800s or early 1900s, by an imitator of Sano di Pietro, possibly Icilio Federico Joni, tempera and gold on wood, h. 50.5 cm, Bequest of James Parmelee 1940.536).



A workshop production: Examination revealed this to be a genuine 15th-century work, more typical of Sano's workshop than of the master himself (Virgin and Child, about 1450, tempera and gold on wood panel, h. 24.2 cm, Gift of Mrs. Henry White Cannon 1944.56).



Vessel of the Bird Jaguar

This very early ceramic vessel, which has no known parallel, reveals the remarkable inventiveness of Mexico's first great art style, the Olmec. Though it appears more mask than vessel, the top and sides are formed by an inverted, U-shaped container once filled through a fontanelle-like oval aperture above the brow. Attached to this unusually shaped vessel is a sheet of clay modeled as a deity mask startling in its raw power: pierced eyes glare out from the shadow of a furrowed, muscular brow; the chin juts aggressively; and the mouth opens in a shriek, part avian and part jaguar. This may be the early face of

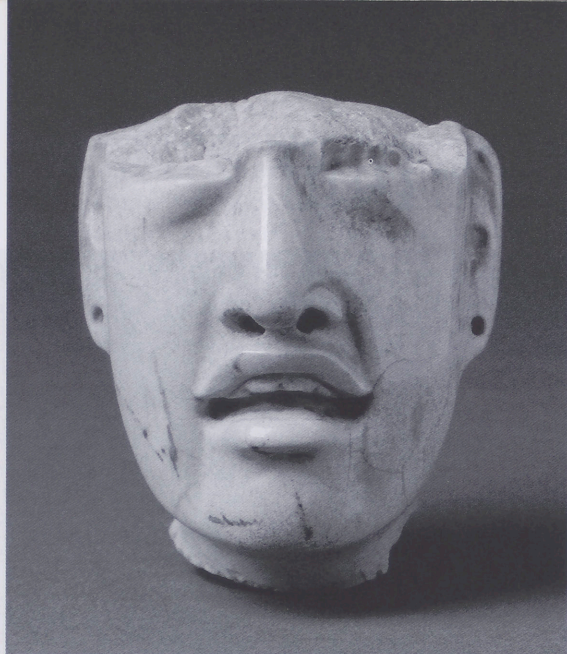
the Olmec god of water, the inspiration for much Olmec ritual and many extraordinarily accomplished works of art.

The Olmec art style received its most monumental expression on the Gulf Coast of Mexico where, between about 1200 and 300 BC, Olmec rulers sponsored the creation of stone sculpture in a style so precociously realistic that it shocks modern viewers. Best known of the Gulf Coast sculpture types are colossal heads whose scale—five to over six feet tall—clearly is meant to convey the power of the rulers they are thought to depict. (The Olmec created no written records, and meaning is

The vessel was fired in a smoky environment, which drove carbon into the surface and turned it a deep, lustrous grey-black color. Traces of red pigment, applied after firing, remain on the mouth and elsewhere, indicating that at least parts of the ceramic mask were brightly painted in antiquity (Vessel with Deity Mask, Olmec, 1200 to 900 BC, h. 17.8 cm, Purchase from the J. H. Wade Fund 2002.67).



This beautifully carved jadeite head fragment from between 900 and 300 BC represents the realism of the Olmec style at its most compelling. It probably comes from a small seated or standing figure. Faintly incised in front of each ear is the profile face of a supernatural being (h. 7.3 cm, Purchase from the J. H. Wade Fund 1961.31).



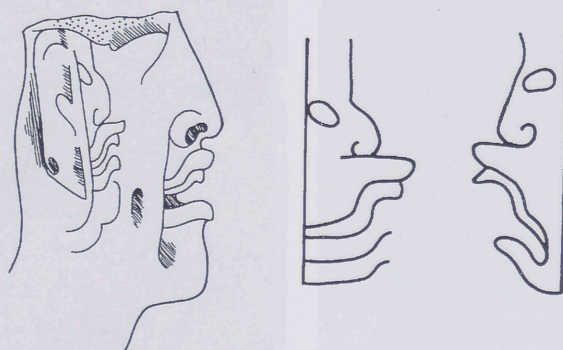
a matter of interpretation.) There are also smaller sculptures, often made of greenstone, the material most treasured in ancient times; the museum's sensually modeled jadeite head fragment belonged to such a figure. The very large sculptures were displayed in Olmec civic-ceremonial centers, which reveal ritual preoccupation with water and rain through their artificial waterworks, especially stone-lined aqueducts.

The concern with water also finds expression in the second major subject of Olmec art: supernatural beings who seem to be tied to various aspects of nature's fertility and abundance. In contrast to human representations, these sacred beings have more stylized facial features that are based on animals, especially the jaguar and, less commonly, birds such as the harpy eagle. The museum's vessel refers to both: the hooked beak is combined with feline fangs and a pug, cat-like nose, which rests atop the beak. An Olmec-period stone relief from Chalcatzingo in central Mexico may reconcile

In this drawing of a stone relief, carved between 900 and 500 BC in Chalcatzingo, Mexico, drops of rain fall from an S-shaped cloud onto a beaked-mouth jaguar that appears to attack a human victim. Drawing courtesy of Karl A. Taube.



A pen and ink drawing of the jadeite head fragment's proper right side, by Miguel Covarrubias (Mexican, 1902–1957) (9.9 x 10.7 cm, Gift of John Wise 1961.78). At right, a more exact drawing of the inscribed supernaturals.

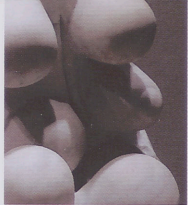


this creature's predatory proclivities with rain-making significance. At the top of the relief a stylized cloud releases rain onto the scene below, where a jaguar with a beaked mouth mauls a supine human victim. The relief suggests a belief that life and death were locked together in a great cycle of exchange and transformation.

Like the Chalcatzingo relief, the vessel does not come from the Olmec heartland on the Gulf Coast, but instead probably from central Mexico, where several sites have yielded ceramics renowned for their inventiveness and aesthetic sophistication. The very early date of these ceramics and other objects has raised a question about the origins of the Olmec style. Was it invented on the Gulf Coast before spreading outward, perhaps along trade routes that the Olmec cultivated to obtain jadeite, obsidian (volcanic glass used for weapons, tools, and ornaments), and other valued goods? Or did the Gulf Coast Olmec adopt features that, early on, were widespread in Mexico and neighboring areas, and then develop the style into its most intense manifestation?

Only further investigation will clarify this early period, when the emergence of the first complex societies in Mexico fostered an outburst of artistic energy, vision, and ingenuity. The museum's new vessel stands as a compelling document of that cultural flowering. It can be seen in gallery 107, the recently reinstalled gallery of ancient American art.

■ Susan E. Bergh, Associate Curator, Art of the Ancient Americas



Blind Man's Buff

ACQUISITION

Mischiefous humor is key to Bourgeois's work. *Blind Man's Buff* may refer to the parlor game *Blind Man's Bluff*, in which a blindfolded player must identify the others using only sound and touch (white marble on wooden base, overall h. 92.7 cm, Leonard C. Hanna Jr. Fund 2002.29).



Last May the museum acquired the remarkable *Blind Man's Buff*, made in 1984 by the American artist Louise Bourgeois. Joining other recent gifts and purchases, including major works by Frank Stella, Martin Puryear, Guillermo Kuitca, and George Baselitz,

Bourgeois's carefully crafted marble galvanized the museum's growing collection of contemporary art.

At 92, Bourgeois is a formidable and influential presence in the contemporary art world. Her sculpture, graphic art, and installation provocatively address her idiosyncrasies and obsessions and

define the parameters of current artistic practice. A rare sculpture in marble from the 1980s, *Blind Man's Buff* is widely considered one of the artist's key works, a consummate synthesis of the complex themes and images that have infused Bourgeois's art since the 1940s.

Bourgeois's career has encompassed all the major artistic currents of Western modernism. She was born in Paris in 1911 and studied at the Sorbonne, the École du Louvre, the Académie Julian, and the Atelier Fernand Léger. In 1938 she married the American art historian Robert Goldwater, an influential scholar of African art, and moved to New York. There she pursued studies at the Art Students League, raised three sons, and continued to make art. She had her first gallery show in 1949, exhibiting totemic figures composed of found wood or stone, but was accorded little critical attention until the 1970s.

After the wave of feminism and performance art that reshaped artistic practice in the 1970s, the bodily and autobiographical issues of memory, mortality, and sexuality that Bourgeois addresses in her work struck a chord with a new generation. In subsequent years her influence has only increased, and she continues to be the subject of countless exhibitions and retrospectives internationally. This past summer, her installation of sculptures and hundreds of drawings was a highlight of *Documenta 11*, the most significant exhibition of international contemporary art, held every five years in Kassel, Germany.

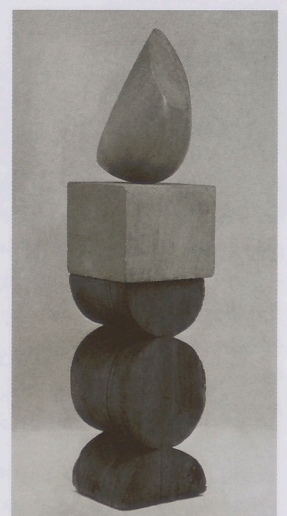
Beautifully carved, provocative and dramatic, *Blind Man's Buff* is one of Bourgeois's most successfully resolved sculptures from the 1970s and 1980s that incorporate her signature forms.

Bourgeois has used the word "polarization" to refer to the stress between clear formal opposites; in *Blind Man's Buff* this essential issue is represented by the contrast between its soft, rounded forms and the cold, hard marble from which they emerge.

Encountering *Blind Man's Buff* in the gallery is a powerful experience. Its truncated torso relates unquestionably to the human form, and the multiple bulbous shapes that populate its surface suggest both masculine and feminine attributes. Viewed more closely, these anthropomorphic shapes disclose relationships to both the animal and natural world—perhaps seedpods bursting forth, or the egg sacs that many insects and crustaceans carry on their stomachs. Delicately carved folds of drapery emerge from the coarse stone to envelop these forms—two of which appear as eyes—lending the work both a classical and surreal character.

The contrast of these supple forms with the rough-hewn sections of marble and the wooden pedestal is a signature element in Bourgeois's work. The opposition generates and communicates the energy that the artist invested in the material when carving, a process she refers to as a "struggle." *Blind Man's Buff*'s relationship to the body is suggestive, but also ambiguous, inviting a wide range of associations and interpretations. "All my work is suggestive; it is not explicit," Bourgeois has said. "Explicit things are not interesting because they are too cut and dried and without mystery."

■ Jeffrey D. Grove, Associate Curator of Contemporary Art



The contrast of soft, round forms and the cold, hard marble that surrounds them evokes an association with Michelangelo's Dying Slave of 1513–16, in the Academia in

Florence, in which the partially carved human figure struggles to escape its confining block. Classically trained, Bourgeois admires and respects the history of art.

We can recognize the influence of Rodin in the monumental unity of his shrouded figure of Balzac from 1897 (Antwerp, Nachlegalen Park).

Other associations might include the Grecian fertility goddess, Artemis of Ephesus (1st-century BC Roman copy of 2nd-century Hellenistic original, Capitaline

Museum), and the sculpture of Brancusi, who also paired carefully carved and cast organic forms with rough-hewn wooden bases (Young Bird, 1925, private collection).



Gallery Talks

Highlights tours or themed talks at 1:30 daily; other times and topics as noted. Meet in the main lobby.

The Movement of Sculpture

Wednesdays, April 2, 9, and 30, 1:30. Debbie Apple-Presser

Islamic Art

Thursday, April 3, 2:30.
Barbara Kathman

Heroines of Hebrew Scripture

Friday, April 4, 6:30.
Debbie Apple-Presser

Gilded Age

Saturday, April 5, 10:30.
Jean Graves

Colonial America

Sunday, April 6, 1:30.
Kate Hoffmeyer

MetaScape

Wednesday, April 9, 2:30.
Karen Levinsky

Late Imperial China

Thursday, April 10, 2:30.
Joellen DeOreo

Daily Life in the Middle Ages

Saturday, April 12, 10:30, Wednesday the 23rd at 1:30, and Sunday the 27th at 1:30. Mary Woodward

Gilded Age

Sunday, April 13, 1:30.
Kate Hoffmeyer

Egyptian Art: Howard Carter's Legacy

Wednesday, April 16, 1:30 and Sunday the 20th at 1:30.
Frank Isphording

Paintings of Nicolas Poussin

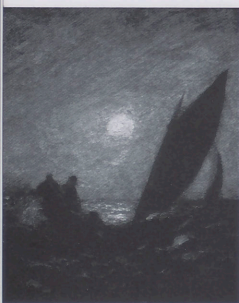
Wednesday, April 16, 6:30.
Pat Ashton

Colonial America

Thursday, April 17, 2:30.
Jean Graves

19th-Century American Art

Thursday, April 24, 2:30.
Saundry Stemen



Ryder's *With Slooping Mast and Dripping Prow*, on view in *The Gilded Age* (Smithsonian American Art Museum, Gift of John Gellatly)

Cultural Heritage Day

Sunday, April 6, 12:00–5:00.

The years between 1870 and 1920 saw an incredible rise in immigration to the United States. It was this influx that made Cleveland one of the largest U.S. cities during this time. Join us as we celebrate and showcase the diverse cultural fabric of the city of Cleveland. Enjoy free dance and music performances, as well as

special gallery talks and free studio projects. Groups from the Middle Eastern, Polish, Jewish, African, Irish, and Swedish communities will perform traditional music and dances, while gallery talks will focus on Native North American art and Italian art. The studio projects will focus on the arts of Asia and Mesoamerica within the museum's collection.

Lectures

Hilliard Goldfarb: Cardinal Richelieu and "Contemporary Art"

Friday, April 4, 7:00.
The 14th Annual Harvey Buchanan Lecture in Art History and the Humanities features Hilliard T. Goldfarb, associate chief curator, Montreal Museum of Fine Arts.

From Art Nouveau to Art Deco: German Ceramics of the '20s and '30s

Saturday, April 5, 2:30.
Victor Wiener, executive director of the Appraisers Association of America in New York, presents a slide lecture discussing German ceramics, covering in detail the contribution of the Bauhaus. Trideca Society members admitted free, guests \$10.

Art of the Italian Renaissance: Its Relationship to the City

Three Saturdays: April 5, 12, and 19, 10:30.

April 5: *The Republics of Florence and Siena*

April 12: *The Venetian Republic*

April 19: *Papal Rome*

Until unification of the Italian peninsula in 1870, cities there were discrete political entities and artistic production varied with the local history, tradition, topography, and other factors defining urban contexts in which it was created.

Patricia Ashton leads this series of lectures examining these interrelationships in Renaissance art and culture. \$50, CMA members \$30.

Copan: Still Revealing Surprises

Wednesday, April 9, 7:30.
Franny Taft, Cleveland Institute of Art (sponsored by AIA)

Pillars of Society: Cleveland's Gilded Age Collectors

Wednesday, April 23, 6:30.
The descriptive labels next to works in the museum galleries repeatedly list as donors Jephtha Wade, Hinman Hurlbut, John L. Severance, and others. Dale Hilton's slide talk explores Cleveland's own Gilded Age collectors and their roles in the community and in the formation of this distinguished museum.

Immigrants, Entrepreneurs, and Urban Adolescence

Sunday, April 27, 2:00.
John Grabowski, director of research, Western Reserve Historical Society. The historian explores the effects of immigration and industrialization on Cleveland during the Gilded Age.



Parade the Circle Celebration

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

This year's parade is June 14 at noon, presented by the museum and University Circle Incorporated. Join the parade for \$4/person. Circle of Masks and Parade Workshop flyers are available in the lobby. Questions? Call 216-707-2483.

Circle of Masks

Sunday, April 27, 1:00-4:00.

The free kickoff event for parade season. From 1:00 to 3:15 artists help you create your own masks based on *Old Mas* carnival characters: Bruno Casiano, *Vejigantes* (Puerto Rico); Hector Castellanos, *Dance of the 24 Devils* (Antigua, Guatemala); and Wendy Mahon, *Midnight Robber* (Trinidad and Tobago). In the interior garden court, Antaeus Dance presents *Be-deviled in the Gilded Age*: 1:30 and 2:30, *FFA: Fairy Flight Academy*: 2:00 and 3:00, *Infernal Dream*; and at 3:30, *Springs Among Stones*, an audience interactive finale. Parade posters and T-shirts will be for sale.

Basic Parade Workshops

Create your parade entry. A workshop pass (individuals \$25; families \$75 up to four people, \$15 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Workshops begin May 2 and are Fridays 6:00-9:00, Saturdays 1:30-4:30, and Sundays 1:30-4:30 until the parade. Register for all workshops or the parade during any listed workshop. Watch for special workshop listings in next month's magazine.

Volunteers

More than 100 volunteers are needed each year in advance and on parade day. Opportunities begin with the Circle of Masks Festival, continue through workshop sessions, poster and flyer distribution, and culminate on parade day. Call the Volunteer Initiatives office at 216-707-2593 for more information.

Family Express

The Gilded Age

Sundays, April 13 and 27, 2:00-4:30.

Create elegant and opulent works of art based on the *Gilded Age* exhibition in these free hands-on, drop-in workshops for the entire family.



Adult Studio Classes

Contact the Ticket Center to register at 216-421-7350. Limit 15 per class.

All-day Drawing Workshop

Saturday, April 19, 10:30-4:00.

Intensive class for beginners to advanced, using charcoal on newsprint to sketch from figurative sculptures in the galleries. \$80, CMA members \$40.

Linoprints:

An Experiment with Color

Six Wednesdays, April 2-May 7, 6:00-8:30.

Explore the use of multiple blocks to create color linoprints. \$140, CMA members \$100.

Sleep and Death
Cista Handle, Italy,
Etruscan (bronze,
400-375 BC,
h. 18.5 cm,
Purchase from the
J. H. Wade Fund
1945.13). On view
in gallery 208.

PERSONAL FAVORITE

"Etruscan art was always a great interest of mine. I wrote my master's thesis on Etruscan African-headed or molded vases," says Barbara Kathman, assistant director of education in charge of the docent program. "When I came to the museum to interview in 1974 and I saw the cista handle, I said to myself, 'They have it! I have to work here.' It's one of the best pieces of Etruscan art in an American museum, and one of the very finest cista handles anywhere."

A cista was a small lidded container, something like a toiletry or jewelry box. This cista's body would have been made of sheet bronze (now lost) while the handle and feet were cast. "This is a perfect melding of form and function: you have the two figures, Hypnos and Thanatos, carrying the body of the slain Sarpedon, one of the sons of Zeus killed in the Trojan War. Your hand would fit in the space between Hypnos and Thanatos, and as you



lifted the body of Sarpedon you would lift the lid as well.

"Chronologically, this falls in the late Classical period, but much of its style is more archaic—stylized, but so lovingly detailed. See how the two walking figures counterbalance each other, bearing the weight of the body. Look at the hair of Sarpedon hanging limply down, or the detail of the flipped-up cheekpieces on the warriors's helmets. Etruscan culture, centered in modern Tuscany, cast its own interpretation on Greek themes, in this case creating a remarkably beautiful and touching work of art."



VIVA!

Buy tickets at the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

Chava Alberstein
Friday, April 4, 7:30.
Israel's largest daily newspaper, *Yediot Aharonot*, recently named Alberstein "the most important female musician in Israel's history." She certainly has earned this reputation, having released nearly 50 recordings since the late 1960s, many of them now gold or platinum. "Israel's Joan Baez," she combines Western contemporary and Jewish roots. Cleveland debut. \$27 and \$23, CMA members \$23 and \$20. Free gallery talk: *The Power of the Single Voice: Heroines from Hebrew Scripture*, 6:30 in the lobby.



Chava Alberstein

Musart Mondial Series

The Vermeer String Quartet
Wednesday, April 9, 7:30.

"One of the best ensembles that one can hear anywhere today." —*Journal de Genève*

The Vermeer continues its integral performance of Beethoven's string quartets with *String Quartet in C minor, Op. 18, No. 4*; *String Quartet in F Major, Op. 135*; and *String Quartet in E minor, Op. 59, No. 2*. \$15; CMA members, seniors, and students \$8; students at the door \$5. *Art in Concert* lecture before the recital explores related works of art in the museum. Meet in the north lobby at 6:30.



The Vermeer String Quartet

Musart Matinees

University Circle Wind Ensemble with Kathryn Brown, soprano, Marshall Griffith, piano, and Karel Paukert, organ
Sunday, April 6, 2:30.

Works by George Gershwin (selections from *Catfish Row*); Evan Chambers (*Crazed for the Flame*); and Marshall Griffith (*American Film Music Medley*).

Karel Paukert, organ
Sunday, April 13, 2:30.
Preludes by Brahms and J. S. Bach.

Karel Paukert, organ, with Jack Sutte, trumpet and St. Paul's female vocal ensemble
Sunday, April 20, 2:30.
Music for Easter by Mendelssohn, Mácha, J. S. Bach, and Franck.

Oberlin Collegium Musicum
Steven Plank, director
Wednesday, April 23, 7:30, Interior Garden Court.
Liturgical music by Carlo Gesualdo and Orlando Lasso, from the time of *Treasures of a Lost Art*.

The Klemperer Trio
Sunday, April 27, 2:30.
This acclaimed trio (Erika Klemperer, violin; Ronald Crutcher, violoncello; Gordon Back, piano) performs piano trios by Hailstork, Arensky, Bridge, and others.

More Music

Lute Music from the Age of Poussin
Wednesday, April 16, 7:00.
Kenneth Bé. Renaissance lute.

Coming next month: The Fred Hersch Trio
Wednesday, May 7, 7:30.
Jazz pianist Fred Hersch has headlined 18 albums (two nominated for Grammy awards), and is featured on more than 80 other recordings. Pre-concert interview: Bobby Jackson with Fred Hersch. \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

SYMPOSIUM



Medium Is Not the Message: Art in a Post-Media Era

Saturday, April 12, 1:00-4:00.

A stimulating discussion inspired by conceptual approaches taken by some contemporary artists in the past ten years.

Moderator

David Ross, executive director of New York's Beacon Cultural Project and former director of the San Francisco Museum of Modern Art and the Whitney Museum of American Art.

Panel of artists

Gregory Crewdson
Benjamin Edwards
Nikki S. Lee

Sponsored by the Contemporary Art Society of the Cleveland Museum of Art. \$25 general admission; CAS and CMA members \$15; free to students, university faculty, and CMA staff with ID.

Above: Nikki S. Lee, *The Ohio Project* (35), 1999, color snapshot, courtesy Leslie Tonkonow Artworks + Projects



FILM

Gilt Trips

Seven visually splendid literary adaptations set during the Gilded Age. \$7, CMA members \$5.

The Golden Bowl

Wednesday, April 2, 6:45.
(USA, 2000, color, 35mm, 134 min.)
directed by James Ivory, with Uma Thurman, Kate Beckinsale, Jeremy Northam, and Nick Nolte. A young American in London marries a widower tycoon to be near her true love. From Henry James's novel.

The Heiress

Sunday, April 6, 1:30.
(USA, 1949, b&w, 16mm, 115 min.)
directed by William Wyler, with Olivia de Havilland, Ralph Richardson, and Montgomery Clift. Adaptation of Henry James's *Washington Square*, about a wealthy spinster wooed by a fortune-hunter. Aaron Copland composed the music; de Havilland won the Oscar.

The Magnificent Ambersons

Wednesday, April 9, 7:00.
Friday, April 11, 7:00.
(USA, 1942, b&w, 35mm, 88 min.)
directed by Orson Welles, with Tim Holt, Joseph Cotten, and Agnes Moorehead. Welles's troubled follow-up to *Citizen Kane* is a moving and sublime account of the decline of a great Midwestern family. Based on a Booth Tarkington novel.

The House of Mirth

Wednesday, April 16, 6:30.
Friday, April 18, 6:30.
(Britain, 2000, color, 35mm, 140 min.) directed by Terence Davies, with Gillian Anderson, Dan Aykroyd, and Eric Stoltz. A woman seeking her way in New York high society is victimized by friends and suitors in this elegant adaptation of Edith Wharton's novel.

The Age of Innocence

Wednesday, April 23, 6:30.
(USA, 1993, color, 35mm, 133 min.)
directed by Martin Scorsese, with Daniel Day-Lewis, Michelle Pfeiffer, and Winona Ryder.



The Age of Innocence

A young man risks his social status when he falls for his fiancée's cousin. From Edith Wharton's novel.

Greed: A Reconstruction

Sunday, April 27, 12:30.
(USA, 1925/99, color-tinted b&w, silent with music track, Beta SP, 243 min.) directed by Erich von Stroheim, with Gibson Gowland, ZaSu Pitts, and Jean Hersholt. This potent silent version of Frank Norris's novel *McTeague*, about how the love of money destroys three lives in 19th-century California, was cut by MGM from nine hours to just over two! Preservationist Rick Schmidlin has reconstructed a four-hour version using production photographs and a complete shooting script. Cleveland theatrical premiere. Screening courtesy of Turner Classic Movies; special thanks to Tom Karsch.

The Portrait of a Lady

Wednesday, April 30, 6:30.
(Britain, 1996, color, 35mm, 144 min.) directed by Jane Campion, with Nicole Kidman, John Malkovich, and Barbara Hershey. Exquisite adaptation of Henry James's novel about an American heiress in a bad marriage. Co-sponsored by the Cleveland Cinematheque.

Special Advance Screening

Rivers and Tides: Andy Goldsworthy Working with Time

Friday, April 25, 7:00.
(Germany, 2000, color, 35mm, 90 min.) directed by Thomas Riedelsheimer. The landscape sculptures of Scottish artist Andy Goldsworthy are captured in this acclaimed documentary, one of the major art-house hits of the year! Music by Fred Frith. The movie opens commercially at the Cedar-Lee Theatre in May, but you can see it tonight at this special screening courtesy of Roxie Releasing and Cleveland Cinemas. Seating limited to 300, so buy your tickets early! Admission \$7, CMA members \$5; no passes or twofers accepted.



Andy Goldsworthy at work



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 Mr. and Mrs. John C. Wells

Members News

Museum Members Mixer

Wednesday, April 9, 6:30–8:30.

Learn about art, meet members and staff, ask questions, talk back, shop, be “director for a minute,” have fun, be surprised, and even bring a guest or two. Reservations are a must: call 216–707–2268 or 1–888–269–7829 ext. 2268.

New! Cool Fridays

Fridays, 5:30–8:30.

Stop in and relax after work with hors d'oeuvres, beer, wine, and spirits in the interior garden court. Catch a free gallery tour and hear live music from fine local rock, jazz, and classical musicians.

April 4 **Under the Tree** (folk)

April 11 **The Jody Grind** (rock)

April 18 **George Foley Jazz Trio** (jazz)

April 25 **Reed Simon** (jazz violin)

Museum Ambassadors Event

Saturday, April 26, 1:00–4:00.

Students from all over greater Cleveland are invited for activities led by Master Ambassadors. Call 216–707–2588 for information.

The Cleveland Symposium

Friday, April 4, 10:00–5:30.

Case Western Reserve University and the museum present the 29th annual Cleveland Symposium, a forum for graduate students from across the country to present topics in the history of art. The event is free and open to the public. The Cleveland Symposium is organized by the graduate students in the CWRU/Cleveland Museum of Art Joint Program in Art History and Museum Studies. For additional information visit www.cwru.edu/artsci/arth/ or inquire by e-mail at clevelandssymposium@hotmail.com.



Museum Ambassadors in a workshop

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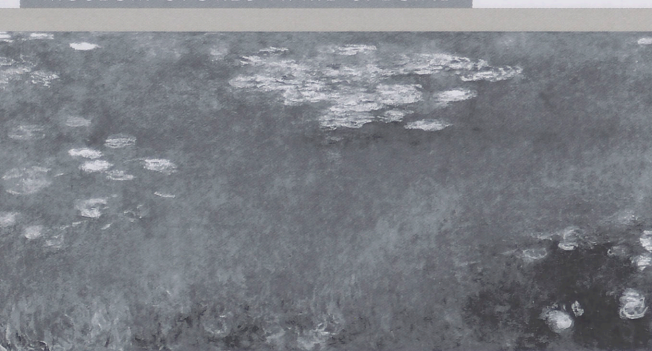
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Corporate Council

The Corporate Council consists of area business leaders who play an important role in the development of individual and corporate partnerships among the museum, the community, and beyond. The group ranges from small business owners to partners in large firms around Cleveland. As the link to the corporate community, the Corporate Council fosters relationships that assist in achieving the museum's goals, both financially and by building awareness that this institution plays a vital role in northeast Ohio.

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MUSEUM STORES APRIL SPECIAL



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APRIL

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1 2 3 4 5
6 7 8 9 10 11 12
13 14 15 16 17 18 19
20 21 22 23 24 25 26
27 28 29 30

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

T Tickets required
216-421-7350
(Jazz on the Circle,
216-231-1111)

S Admission charge

R Reservation required

The Klemperer Trio,
Sunday the 27th



1 Tuesday
Highlights Tour 1:30

2 Wednesday
Gallery Talk 1:30
The Movement of Sculpture
Highlights Tour 6:00

Adult Studio Class Begins 6:00-8:30 Linoprints **R S**
Film 6:45 *The Golden Bowl* **S**

3 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
Islamic Art

4 Friday
Cleveland Symposium 10:00-5:30 Joint presentation with CWRU
Highlights Tour 1:30
Cool Fridays 5:30-8:30
Gallery Talk 6:30
Heroines from Hebrew Scripture
Lecture 7:00
Cardinal Richlieu. Hilliard Goldfarb
VIVA! Concert 7:30 Chava Alberstein **S**

5 Saturday
Lecture Course Begins 10:30 *Art of the Italian Renaissance: The Republics of Florence and Siena* **R S**
Gallery Talk 10:30 *The Gilded Age*
Highlights Tours 1:30 and 3:00
Trideca Lecture 2:30 *German Ceramics of the '20s and '30s*. Victor Wiener **S**

6 Sunday
Cultural Heritage Day 12:00-5:00
Film 1:30 *The Heiress* **S**
Gallery Talk 1:30
Colonial America
Concert 2:30
University Circle Wind Ensemble and guests
Highlights Tour 3:00

8 Tuesday
Highlights Tour 1:30

9 Wednesday
Gallery Talk 1:30
The Movement of Sculpture
Gallery Talk 2:30
MetaScape
Highlights Tour 6:00
Lecture 6:30 *Art in Concert*
Film 7:00 *The Magnificent Ambersons* **S**
AIA Lecture 7:30 Copan
Concert 7:30 *The Vermeer String Quartet* **S**

10 Thursday
Highlights Tour 1:30
Galleries of Great Art Talk 2:30 *Late Imperial China: Ming through Qing*

11 Friday
Highlights Tour 1:30
Cool Fridays 5:30-8:30
Film 7:00 *The Magnificent Ambersons* **S**

12 Saturday
Lecture Course 10:30 *The Venetian Republic* **R S**
Gallery Talk 10:30 *Daily Life in the Middle Ages*
Symposium 1:00-4:00 *Medium Is Not the Message: Art in a Post-Media Era* **S**
Highlights Tours 1:30 and 3:00

13 Sunday
Gallery Talk 1:30
The Gilded Age
Family Express Workshop 2:00-4:30 *The Gilded Age*
Curator's Recital 2:30 Karel Paukert, organ
Highlights Tour 3:00

15 Tuesday
Highlights Tour 1:30

16 Wednesday
Gallery Talk 1:30
Howard Carter's Legacy
Highlights Tour 6:00
Gallery Talk 6:30
Nicolas Poussin
Film 6:30 *The House of Mirth* **S**
Recital 7:00 *Lute Music in the Age of Poussin*. Kenneth Bé

17 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
Colonial America

18 Friday
Highlights Tour 1:30
Cool Fridays 5:30-8:30
Film 6:30 *The House of Mirth* **S**

The Magnificent Ambersons,
Wednesday the 9th
and Friday the 11th

19 Saturday
All-day Drawing Workshop 10:30-4:00 **R S**
Lecture Course 10:30 *Papal Rome* **R S**
Highlights Tours 1:30 and 3:00

20 Sunday
Gallery Talk 1:30
Egyptian Art: Howard Carter's Legacy
Curator's Recital 2:30 Karel Paukert, organ, with Jack Sutte, trumpet and St. Paul's female vocal ensemble
Highlights Tour 3:00

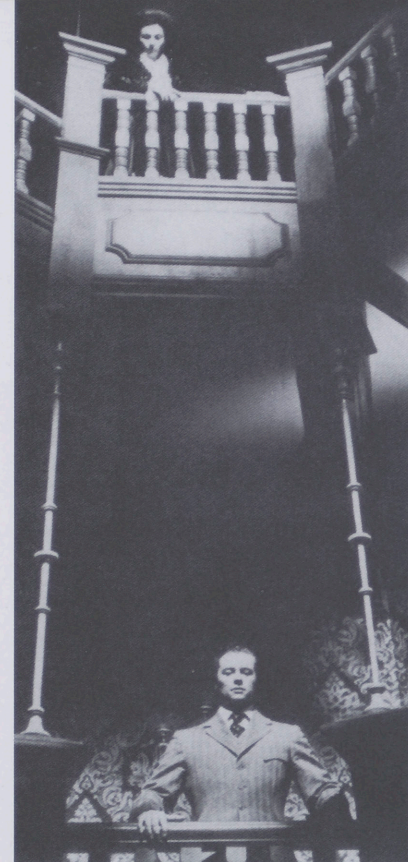
22 Tuesday
Highlights Tour 1:30

23 Wednesday
Gallery Talk 1:30
Daily Life in the Middle Ages
Highlights Tour 6:00
Lecture 6:30
Cleveland's Gilded Age Collectors
Film 6:30 *The Age of Innocence* **S**
Concert 7:30
Oberlin Collegium Musicum

24 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
19th-Century American Art

25 Friday
Highlights Tour 1:30
Cool Fridays 5:30-8:30
Film 7:00 *Rivers and Tides* **S**

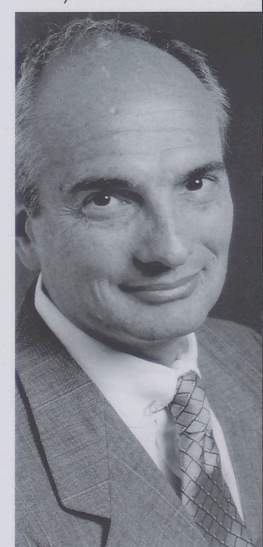
26 Saturday
Highlights Tours 1:30 and 3:00



27 Sunday
Circle of Masks Festival 1:00-4:00
1:00-3:15 Mask-making Workshops with Bruno Casiano, Vejigantes; Hector Castellanos, Dance of the 24 Devils; and Wendy Mahon, Midnight Robber. Performance with Antaeus Dance: Bedeviled in the Gilded Age
1:30 and 2:30 FFA: Fairy Flight Academy
2:00 and 3:00 Infernal Dream
3:30 Finale: Springs among Stones, audience participation
Film 12:30 *Greed: A Reconstruction* **S**
Gallery Talk 1:30
Daily Life in the Middle Ages
Guest Lecture 2:00 *Cleveland in the Gilded Age*. John Grabowski
Family Express Workshop 2:00-4:30 *The Gilded Age*
Concert 2:30
Klemperer Trio
Highlights Tour 3:00

30 Wednesday
Gallery Talk 1:30
The Movement of Sculpture
Highlights Tour 6:00
Film 6:30 *The Portrait of a Lady* **S**

Hilliard Goldfarb presents the Harvey Buchanan lecture, Friday the 4th.



29 Tuesday
Highlights Tour 1:30

The Cleveland Museum of Art

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TDD: 216-421-0018

Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on Wednesday and Friday)

Membership
216-707-2268
membership@clevelandart.org

Museum Stores
Museum
216-707-2333
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216-267-7155

Parking
\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound
Audio guide of the collection. Free.

General Hours
Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lives Café
Closes one hour before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reservations recommended. Call 216-707-6890

Ingalls Library Hours
Tuesday-Saturday
10:00-5:00,
Wednesday until 9:00. Slide library by appointment (216-707-2545)

Print Study Room Hours
By appointment only (216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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Staff
Donna L. Brock,
Laurence Channing,
Gregory M. Donley,
Kathleen Mills
Photography:
Howard T. Agriesti,
Gary Kirchenbauer,
Gregory M. Donley
Digital scanning:
Janet Burke,
David Brichford
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Charles Szabla

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Fascinating Forgeries?



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An Olmec Deity Mask



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The Redoutable Louise Bourgeois



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Hands-on Art



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